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Rochester Institute of Technology

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
Master of Fine Arts

Historic Site Marker Identity Program for the
National Register of Historic Places of
Rochester, New York

By Susanna D. Cassell

June 13, 1989

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Introduction

The intention of my thesis was to create a uniform identity system for those properties in Rochester listed on the National Register of Historic Places. Since there was no existing identity program in the National Register properties in Rochester, this gave me the opportunity to promote an awareness of these sites and to encourage preservation and wise use of Rochester's historic resources. With the use of a standardized sign system, the public would begin to recognize them as part of a group rather than as individual sites.

Through environmental design evaluation and research, I created a site marker program along with a booklet and a poster. The site markers were designed to be read by both the pedestrian and the passenger in a car, with the accompanying information. The booklet and the poster were two applications of the identity program. The booklet acts as an auto tour guide as well as an informative reference guide, and the poster displays illustrations of all the individual sites.

The National Register of Historic Places, an aspect of the National Historic Preservation Act of 1966, is a list of properties that have been nominated and accepted as having historic, archaeological, engineering or cultural significance at the national, state or local level. As there is no standardized signage system existing for the National Register properties nationally, creating one in a city such as Rochester will hopefully spark other cities, towns, and neighborhoods to do the same.

Research

When I first began to think about my thesis topic, I wanted to do something that was related to the field of environmental graphics. I became interested in the field of environmental graphics through my knowledge of graphic design. Ever since I began learning about graphic design, it became an unconscious action of mine to single out the poor graphics that existed and/or to create new ideas for these or others that needed an identity or some sort of graphics. Since I am often outside, the type of graphics I would notice the most seemed to be environmental graphics: signs, markers, sign systems, etc.

But, our society has become increasingly complex with the clutter of random and individual signs. To see a way out of this is to create total signing systems. An effective signing and graphics system functions not as a separate entity but as an integral part of its environment. ¹

Due to my interest in architecture, I decided upon a marker identity program for the historic landmarks in Rochester. I felt that historic sites are very important as they are visual reminders of our rich and interesting history. To forget about them and let them go to ruins would be like tearing out a chapter in our history books. Because historic sites are such a visible part of our environment, they provide a constant opportunity for people to learn about their historic significance, become more interested in them and therefore want to preserve and protect them.

I first went to the Landmark Society of Western New York, located in the city of Rochester. Organized in 1937, its purpose is to preserve, protect, and restore sites and buildings in Western New York that are of historic interest and natural or architectural beauty, to the end that they may be kept for the education and enjoyment of the public. The Society's goal is to conserve the buildings and neighborhoods that give communities their unique flavor and beauty...to adapt them to the needs of the present...so that they may lend dignity, continuity, and variety to the future. ² I began to learn and discover

some interesting facts about Rochester's landmarks.

I realized that there are different classifications of landmarks: local landmarks, landmarks listed on the State or National Registers of Historic Places and even ones listed as National Historic Landmarks. Then I discovered that there was no standardized marker program existing for any of these categories of landmarks and, approximately 90 percent were lacking any identification. I drove around to look at the sites that had markers and there seemed to be no uniformity to them. Most of these markers were constructed of a cast metal and were small in size adding to their inconspicuousness. I only found them because I was searching for them. What would be the purpose of having a sign such as these that no one would notice?

The next step I took was to look at the literature that had been published on any of these categories. I found quite a few guide booklets and walking tours on many of the sites and neighborhoods in Rochester listed on the local level with some State and National Register properties scattered throughout. As I searched more, I discovered that there were 62 individual sites and districts in Rochester listed on the National Register of Historic Places, but nothing written specifically for the National Register properties. As 62 sounded like a manageable number to work with, I decided to focus on those properties in Rochester listed on the National Register of Historic Places.

From here, I needed to get as much information as possible about the National Register of Historic Places. While at the Landmark Society, I discovered that the National Register is the official list of the nation's cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historical and archaeological resources. The National Register is administered by the National Park Service under the Secretary of the Interior.³ I immediately contacted the United States Department on the Interior in Washington, D. C. who, in turn, sent me a package of information about the National Register of Historic Places. They also told me that there

was no existing national standardized marker system for the National Register properties. Although, upon request and for a fee, the owner of a National Register site may get a small plaque made, which there is no standard format of design.

It soon became time to assemble my thesis committee together. I chose Charles Smith, a new teacher to the Graphic Design department, within the College of Fine and Applied Arts, whose background included designing signage systems, and Houghton Wetherald, teacher of the history and criticism of architecture in the College of Liberal Arts, who is an architectural consultant to the city's preservation board and is also an active member of the Landmark Society of Western New York. Along with Roger Remington, Professor of Graphic Design, as my chief advisor, I felt that my selection of advisors created a good balance of expertise in a variety of fields.

The next step I took was to find examples of marker programs in the form of guidebooks or manuals, listing the number and inscription of each marker that existed on state highways, for example. Although this did not provide much help in terms of marker design, it later give me ideas for the content of the signs and my booklet design.

At the Landmark Society, I found a small publication called "Guide to Developing a Neighborhood Marker System," by Elliot Willensky. It listed questions regarding size, number, style, typography, copy, illustrations, manufacturing, installation, vandalism, etc., that would help in organizing the design process. I also found a seven-tenths of a mile walking tour in Rochester created by Goldome and the Landmark Society. It features 16 plaques at 14 locations describing three historic districts and twelve buildings and sites on the National Register of Historic Places, plus other places of interest. Each plaque features a period photograph, historical information and the tour map. I was only able to find a few of these plaques with some difficulty. Mounted on utility poles, they were small vertical rectangles and quite inconspicuous. I felt that this was rather unfortunate because the idea behind it was good. This tour was also limited to just 15 of the 62 National Register properties in Rochester.

Mr. Wetherald gave me some names of individuals at the Landmark Society and at City Hall to contact. I met with Dorothy Victor of the Landmark Society who showed me a book put out by the state of Texas about all the historic properties in Texas listed on the National Register of Historic Places. I also met with Suzanne Ludlow of City Planning who gave me some ideas and also gave me copies of the historic district boundaries. And finally, I met with Kathy Sette of the Preservation Board who was very helpful and supportive of my ideas. She brought me to the maps department where a woman named Vicki Bell gave me some large scale street maps of the city of Rochester. From the information thus gained, I was able to put together my ideas and formulate a thesis proposal.

My original proposal, dated September 23, 1988, said, "The purpose of my thesis is to create an identity system for the State and National Register properties of Rochester (those buildings, structures, sites, etc., that are officially listed in the State and National Registers of Historic Places). Through environmental design evaluation and research, my goal is to produce a graphic design program that is both useful and informative to the community, one that can be expanded upon in the future by the addition of properties to the Registers, as well as one that promotes an awareness of the significance of preserving these properties. Included will be the identity system and creative applications such as a brochure, booklet, map, or poster."

Sign Elements

The next step was deciding what I wanted to include on my signs. Of the elements on the sign, I realized that some would have to be large enough to be read by someone in an auto as well as information of smaller scale to be read by a pedestrian. Since I wanted my sign to be read by both the pedestrian and the auto passenger; I therefore, would have to design these elements to accommodate both. I originally wanted a sign system that would include a history of the site, a passage about the National Register of Historic Places, and something about the Office of Parks, Recreation and Historic Preservation. I also wanted to make the public more aware of the above information and the importance of preservation and restoration and of the Landmark Society. I thought I might want some kind of logo to help in the standardization of my sign system. The Office of Parks, Recreation and Historic Preservation of New York State had an existing logo that I thought I might redesign, but after studying it, I was not sure that I could come up with a better design. I was also concerned that tying the National Register of Historic Places to the New York State Office of Parks, Recreation and Historic Preservation would be confusing.

Another idea was to create a logo for the National Register since one did not exist. I began with just type rather than creating a symbol. But I then changed my mind after noticing that most U.S. governmental departments did not express any kind of logo. I also felt that the design elements of my sign would be enough to help to keep the signs uniform.

From here, I began to work on the elements that would be included on each sign. At first, I wanted the name and date of the site, the name "The National Register of Historic Places," and a number all large enough to be read by the auto passenger; a brief paragraph describing the significance of the site in small type to be read by the pedestrian with the first sentence in a larger type to be read by the auto passenger, another short paragraph about the National Register, and finally the name "U.S. Department of the Interior, National Park Service" on the bottom of the sign. I then began to ask myself some

questions: What is the priority of these elements? Do I want a photograph on the sign, possibly a period photo? Do I want some kind of symbol on the sign such as a silhouette of New York State or Monroe County? Do I want to place the number inside this symbol? Do I want a section of a street map to indicate location?

The following step I took was to photograph all the individual sites. I made photocopies of the street maps I had gotten from City Hall and located the sites on the map to the best of my abilities. I then created a route for myself so I would not do any unnecessary backtracking. I made a list of the sites in an order that I would find them from my route and proceeded to walk around downtown Rochester to take my photographs. In the process, I slowly became more familiar with the National Register properties of Rochester. I thought that I might be able to use these photos on the signs or possibly use them in the booklet instead. I then developed the film I had shot and made black and white contact prints to use for future use.

I then began to do the research on all the National Register properties to obtain the information that would go on the signs and in the booklet. I went back to the Landmark Society and found out that each historic site in and around Rochester had its own file listed under its street address. These files included not only the National Register properties but also all the local, state and historic properties as well. I was quite surprised at the vastness of information available at my fingertips. Besides these files, I found many surveys of streets and neighborhoods in Rochester, which provided me additional resources, as well. So, I began my first of many, long hours reading through the files on the National Register properties collecting information for the signs and the booklet.

As I went through each file, I found numerous newspaper clippings and old snapshots, as well as copies of the applications for nomination to the National Register of Historic Places. The nomination forms provided excellent reference as they disclosed, in great detail, the significance of these sites as well as other pertinent information, such as the date of construction, the architectural style, the architect, the original function and map location.

From all this research, I became more knowledgeable about these properties and interested in learning more. I became more aware of the richness in history of Rochester that I did not even know existed. This reinforced my reasons to share this fascinating information with the public through the signs and the booklet.

After collecting the research for all the National Register properties, I again went over the elements that would go on the signs. I went to see Mr. Wetherald to get some advice, and came up with the idea of including an element on the sign that would provide instant recognition with the landmark. The well-known architect Robert Venturi had done something related to this idea in Washington, D. C. He built a small-scale model of the Capitol and placed it quite a distance from the real Capitol but within view in a "big-little" juxtaposition. This created an interesting relationship. As you observe the model, you could simply look up and see the real Capitol in the distance from the same view. One could thus "grasp the whole" in a way one could not do when confronting the vast size of the real building. What I first decided to do was to include a distinct architectural feature from each site somewhere on the sign. Mr. Wetherald suggested incorporating this into the shape of the sign to give the appearance of a silhouette of the building. But, this would mean that each sign would be different in shape taking away from my idea of standardizing the signs through shape. This would also be more costly in terms of actually designing and fabricating the signs.

Another similar idea I came up with was to show the architectural feature as a simple line drawing, possibly at the top of the sign with the number inside it. From here I began to choose architectural features from the sites that I would draw. I found that some of them had very distinct features that I felt would be recognizable, such as a pediment or a prominent archway. Others were much simpler in their architectural design, and I found it difficult to choose one if any feature at all as not all of the buildings and structures are significant because of their architectural style. Some of them have historical or cultural significance, for example. I soon began to wonder whether just a section of a building would be recognized as part of that particular building.

My next thought was to have a simple line drawing of the whole building. I felt that although some people, with some knowledge of architecture, would be able to recognize just a section of a building, the majority of passersby would not. Showing the entire structure would not only make the structure more recognizable, but would also give a different perspective of the building. Oftentimes people are not able to view a particular site from the street because of obstacles. For example, while standing on a bridge, one cannot see what the bridge looks like unless he or she is standing on the bank or viewing it from another place, such as a bridge down the waterway. I feel that including a line drawing of the site would spark interest as well.

I decided that I would keep the illustrations as simple as possible by drawing just the elevation view and only including detail where necessary. As I have been using the Apple Macintosh II for much of my design, I thought that I might be able to scan my sketches of the sites into the computer and create them in an illustrator program, such as Aldus Freehand.⁴ As I only had the photographs of the sites to draw from, I began my sketches. I created a grid so that each drawing would fit in the same space. I first drew the line drawings in pencil, which I thought I could then scan into the computer. But I encountered some problems with the technology as the scanner had problems reading my pencil drawings. So, I decided that I would ink the drawings and try to scan them in again. But the line drawings started to take longer to execute than I had planned, so I decided not to create the illustrations on the computer and just rely on my hand skills. Since I had never used an illustrator program on the computer such as Freehand before, I did not know what to expect and I may not have been satisfied with the results. If I had had more time, I would have liked to try Freehand because creating everything on the computer would eliminate a lot of board work. I ended up drawing all the illustrations with pen and ink, putting in about forty-five hours total on the drawings alone, but happy with the results.

Another element of the sign was the identifying number. I wanted to include this to incorporate the signs into a marker program by creating a booklet that acts as an auto tour. The signs would be numbered so that someone driving past the sign would be able to look it up in the booklet by not only the name

of the site but also by this number. If a person was driving by quickly, he or she might only have time to read a small bit of information such as the number. I also decided to number the sites according to the date they were listed on the National Register. This would allow for the addition of future listings to the Register without the need to change anything.

The elements I finally decided upon for the graphics on the sign were those large enough to be read by someone in a car: the name, date and number; and those elements meant to be read by the pedestrian: the line drawing or map of the district, the paragraph giving the significance of the site, the paragraph describing the National Register of Historic Places, and the name "U.S. Department of the Interior."

Sign Design

Originally, I decided to have three different sign types included in the marker system. They would differ in size according to either their placement or their accompanying information. The three types would be a city marker, an historic district marker, and a marker placed in rural areas. The city and rural markers would be exactly the same in proportion, with the rural marker being smaller in scale. This is because the scale of the buildings and homes is smaller in the rural areas. My initial idea for the historic district marker was to be a kiosk or a larger more horizontal version of the other two markers. The district marker would have more copy but no illustration; instead, it would have a map illustrating the boundary of the district. They would be placed at different locations throughout each district near major streets or near the boundaries of the districts.

The next step I took was to design the size and shape of the sign. Although a sign could actually be any size, shape and color(s), I did not want one too small where it would not be noticed or too large where it detracted from the site or became an eyesore. Instead, I wanted one that was large enough to be noticed without contrasting with the site. Many signs and plaques that are used to mark historic sites are often made of a cast metal, such as bronze. Although I do not dislike these, I felt that they are often not easily noticed and hard to read because of their size, shape, color and placement on the property. Therefore, I decided to have my sign constructed of something other than a cast metal, such as anodized aluminum. I wanted to create a form that was more noticeable and unique because of its shape and size along with the color and graphic elements. I thought I could combine elements of the cast plaques with more modern elements to create a design that had a sense of old and new. Old could refer to conservative design elements and new could refer to contemporary, more modern design elements. I began sketching with the idea of a medallion or medal in mind, playing with basic geometric shapes, such as the circle, square and triangle. I also played with the idea of a shield as a shape. Since I wanted the sign to be prominent, I thought that it should be quite elevated off the ground;

therefore, I would have to consider some kind of post in my design. With numerous sketches of possible sign shapes, I met with my committee members to get some feedback. From this meeting, I decided that the sign would take on the shape of a vertical pylon.

I then began sketching different shapes of the pylon, working with the top part of it. I wanted to create an area on the sign where the line drawing would be placed, and I felt that I could do this by incorporating a shape into the top part of the sign. I also got the idea of creating three sections on the pylon. The top section would include the name, date, number, line drawing, and the descriptive paragraph about the site. This section would take up about one fourth of the sign. The middle section would just include the paragraph about the National Register of Historic Places and it would be very small. The bottom section, which would be about two-thirds of the sign, would not have anything on it at all. I felt that having three sections would draw more interest and possibly be remembered better. I also thought of making the sign three-sided as opposed to only two-sided. The two-sided sign would be placed perpendicular to the site so that someone coming from either direction would be able to read the sign. With the three-sided sign (triangular), I thought that one side could be parallel to the site so that the pedestrian could read it, while the other two sides would be somewhat perpendicular to the site but at an angle as well.

After all this, I began to think about the cost to produce a sign system such as this. As this sign system is for historic landmarks, the funds might come from the city owners of the individual sites, from a grant or from a local sponsor such as a bank. Cost would probably play a large role in determining whether they would be produced, hence, in order to make my design as practical as possible, I simplified a few of my ideas.

I began my simplification with the shape of the sign. I decided to make it just two-sided. I then eliminated the three different sections on each side so that in fabrication, each side would only require one piece of metal. To keep a semblance of three sections, I decided to add some horizontal bars instead. Since the sign would be placed perpendicular to the site, I thought that these

bars might act as arrows with one end of the bar ending in a point subtly pointing to the site. Another way I had thought I could subtly point to the site was to make the end of the sign that faces the site triangular and paint it a different color. I thought that from a distance, the sign would look as if it had a vertical stripe on one side, but up close it may not. This would also raise the cost of production.

For the top part of the sign, I had come up with a shape that I felt would work for the placement of the icon and the number. It was a semi-circular shape that extended past the top of the sign leaving a few inches on either side. When I met with my thesis committee, they all felt that it looked like a tombstone, and I agreed. I left the meeting with the concept of a very tall and narrow pylon that was a simple rectangle.

From this point, I began to refine the actual dimensions of the pylon. Charles Smith suggested that I make the height close to eight feet. The reason for this was so it would not get lost among other street signs which tend to be close to this height. After some sketching, I decided that the dimensions would be eight feet tall, one and a half feet wide and six inches in depth. My next step was to design the layout of the graphics that would go on both sides of the sign.

The first step was deciding what typeface(s) I would use. I looked through some books that showed examples of signs done by other designers to get some ideas. I wanted a very readable and interesting typeface for the copy that could be read from a car. I felt that Helvetica was quite readable, but too plain for the subject matter. I then thought that a serif typeface might add some interest but I also wanted an elegant-looking typeface. While searching for an appropriate typeface, I came across an article that ranked typefaces. The Cahners Publishing Company had surveyed a cross section of 2,000 business magazine readers and 300 agency art directors to find out how each group would rank ten selected typefaces.⁵ This gave me a good idea of some popular typefaces. The one I finally decided upon was Optima Semi. It seemed to be a good choice because it was a combination of serif and sans serif faces, was quite readable, had an elegant and antique feeling to it, and it

was not as commonly used as Helvetica. My next step was to choose a font for the body copy. I selected Helvetica because of its excellent legibility and because I felt it did not compete with Optima.

After this, I began to design the layout of the graphic elements. The items that I wanted to stand out or be seen first were the name the date of the site and the number. This called for placing them at the top of the sign. I then decided to place the paragraph describing the significance of the site below this followed by the paragraph describing the National Register. I elected to place one horizontal bar below each paragraph. Working on the computer using Ready, Set, Go! ⁶, I created my sign layout. I decided to put the name of the site flush-left, in the upper left corner, the date below it, also flush-left, the number in the upper right corner, flush-right, and the icon directly below the number, also flush-right. I created a box that was twelve inches high where the name of the site would always sit in the upper left corner, the date in the lower left corner, the number in the upper right corner and the icon in the lower right corner. No matter how many lines the name of the site took, the other elements in this box would always be placed in the same position. Three inches down from the date, the paragraph of the site will always be placed, from the baseline of the date to the baseline of the first line of this paragraph. Wherever the paragraph ends, the bar, which is one-quarter-of-an-inch thick, will always be placed one-and-five-eighths-of-an-inch down from the baseline of the last line to the bottom of the bar. The next paragraph about the National Register will be placed one-and-three-eighths-of-an-inch down from the baseline of the bar to the baseline of the first line of this paragraph. The bar below this follows the same rule as the first bar. The bars should be twelve-and-one-half inches in length while the maximum line length for the paragraphs and the name of the site should not exceed 75 picas (all of this from within a one inch margin). There is a one-inch margin around all the sides so that the type does not feel crowded by the edges.

For the historic district signs, all of the above rules would apply except that there would be no icon, and instead, there would be a map section outlining the district. It would be placed between the two paragraphs with a bar below the map. All of the same regulations again apply.

When I was first designing this, I thought that one side of the sign should be like that described above while the other side of the sign's layout should be a mirror image of the first side. I thought that this would help to "point" to the site. But after discussing this with Charles Smith, I decided that not only would it be more costly to produce but it would also change my layout making the sign look different from each side. Both sides of the sign would therefore be exactly the same in content and layout.

When settling on the color choices, I decided to use just two colors; one for the background and one for the type and illustrations, to cut down on cost. I looked at the colors of other markers and noticed that forest green and gold leaf were often used for the background and the type, respectively. I felt that, although these were appropriate colors, they were too dark and somber. I decided to stay with brighter versions these two colors. I ended up with PMS 328 for the green and a ten-percent screen of process yellow instead of the gold. I felt the green represented life, warmth, richness and wealth, and the yellow complemented the green very well. The yellow and the green were warm colors and natural colors, as well. While white, which also would have looked good on the green was a cooler color, it would not have looked quite as rich or warm as the yellow.

Booklet Design and Layout

The booklet that I designed is a very important application of the signage system. It acts as a concise reference guide to the National Register listings in Rochester, New York, as well as an auto tour. Although I designed the signs and the booklet to go together, one could be implemented without the other.

The first step I took was to figure out the dimensions of the booklet. I wanted it to have a vertical format and small enough to carry around. I examined other brochures and booklets at the Landmark Society to get some ideas and decided that my booklet would be four inches wide and nine inches tall, closed, and eight inches wide, opened. This format would also fit inside a number ten envelope for easy mailing, if desired. I then went to the Macintosh (Mac), and in the application Ready, Set, Go! ⁷, I began to design a grid layout for the booklet.

In my booklet, I wanted to include the listings of all the National Register properties in Rochester along with the illustrations, as well as a section for maps that would indicate the locations and the numbers of the sites. I decided to set up one column where the name and paragraph of each site would sit and another column where the illustrations would line up. I pasted in a few different paragraphs on the Mac and drew a prototype for the illustrations and placed them on a page to see what would work. I was able to fit four sites and their illustrations on one page, so I then began to design around this format. As my sign design incorporated some horizontal bars, I decided to include bars in the booklet. I decided to place a heavy horizontal rule at the top of each page. I then considered using page numbers and thought that they should be placed at the bottom of each page. I placed them centered as well as in the bottom outside corners of the page. However, since this was not a lengthy book, it was not essential that page numbers be included. I also felt that, because each site was numbered in the booklet, the page numbers might add confusion. In the event that more pages were to be added in the future, numbering the pages would be an unnecessary design element that would have to be changed in the event of future printings.

I decided to use the same typefaces in the booklet as I used on the sign to keep all my applications consistent; Optima Semi for the headings and numbers and Helvetica for the body copy. I chose to place the numbers in the left side of the page, lining up under the bar at the top of the page. Only the numbers would be in this column to make them stand out. The numbers would be in Optima Semi and they would be slightly larger in size than the size of the other information. I placed the name of the site with the date on the next line, both flush-left, in the next column. I left a line of space before I began the paragraph, which was in Helvetica, flush-left, and ragged-right. These paragraphs would sit next to the numbers about one quarter-of-an-inch to the right of the number with the first line of the site name on the same line as the number. The illustrations would be placed in the right column where each illustration would sit in the upper left section of the column, lining up with the top of the site name.

After some minor space adjusting, I felt that something else was needed. I decided to add some more rules. I placed a thinner horizontal rule above each site name. I first had it extend over the number and the paragraph. But this broke up the left-hand column of the numbers. So I had it hang just over the paragraph. This helped to separate one paragraph from another.

When I initially placed all the copy into my layout, I listed the sites in alphabetical order numbering them in alphabetical order, too. But, this method would create a problem when new sites would be added to the National Register. The booklet would have to be redesigned to accommodate the new listings and all the numbers would change as well. Since these numbers are supposed to correspond to the numbers on the signs, the numbers in the signs would have to be changed each time a new site was listed to the National Register. Not only would this be expensive and time-consuming, but it would not make for a well-designed system. What I decided to do was to number the sites according to the date that they were listed on the National Register, and list them in the booklet numerically. This way, when new sites were added to the National Register, they would be assigned the next number from the most recent one previously listed. This would eliminate any rearranging and renumbering of the booklet and the sign,

would allow for the addition of future sites with much greater ease, and would also give the sites some historical frame of reference.

The sites would be listed in numerical order so that someone taking a tour or driving in a car would only have to remember the number from the sign to then look it up in the booklet. But to accommodate those who would want to look up a particular site by its name, an index was added in the back that lists the sites alphabetically with the numbers in the right column.

As the historic districts did not have illustrations, I wanted to differentiate between these districts and the individual sites in the booklet. I decided to place the number reversed out of a small black square for the historic districts, but placed in the same location as the other numbers. Since the historic districts have boundaries, I showed these in the map sections.

Once again, I pulled out the Rochester maps that I had gotten from City Hall. One of them was quite large and I decided to use that one as my guide. I simply placed the maps on the light table and traced the streets that were necessary to create the maps for the booklet.

I drew eight separate maps indicating the sites using a small black square and a number. The numbers, street names, and squares were typed in on the computer and later pasted onto the maps I had drawn. These numbers are also the same numbers used to identify the sites. I felt that if I used a different numbering system for each map, it might add confusion, and again cause the same problems with the addition of future sites. Each map page has a listing of the sites indicated on that particular map. These are listed by the number followed by the name of the site and the address, for specific location. They are listed, neither numerically nor alphabetically, but in a manner that one would walk or drive by them. In other words, I created an auto tour out of each map. I did this to make the booklet as complete as possible.

The next step was to design the cover. I placed the same heavy horizontal bar at the top of the cover page to keep it in accordance with the inside

layout. I decided to use the name "The National Register of Historic Places" for the title of this booklet, placing it in the top upper-left part of the cover. At the bottom, I placed "Listings in Rochester, N.Y." Both of these headings would be in Optima Semi and both would be flush-left lining up under the bar at the top. I also wanted to include one of the illustrations on the cover, but I was not sure which one to choose. I did not want to single out one over any other. What I decided to do was to draw illustrations of some sites within the historic districts that were not already illustrated in the booklet. I narrowed it down to two houses; the Jonathan Child House and the Brewster-Burke House. I first chose the Child House because I tended to favor its Greek Revival style. Instead of showing the entire house, I decided to show half of the house. Only showing part of the house might inspire interest to know what the rest of the house looks like prompting the reader to open the booklet for more. By using the Child House on the cover, I could easily show only part of it by splitting it down the middle, as it is symmetrical. But both Roger Remington and Houghton Wetherald felt that the Brewster-Burke House was a more interesting and unusual house than the Child House because of its Moorish qualities. The Brewster-Burke House also houses the Landmark Society of Western New York, making it all the more reason to place this house on the cover. I then had to decide how to show it on the cover. As the main entrance had a lot of interesting detail, I did not want to split it down the middle. Instead, I included the front entrance and cropped off the right part of the house. I placed the illustration flush-right with the top bar and in the lower half of the page. This worked out well.

Since there is a possibility that the booklet might be printed, I had to take into consideration cost factors, again, this time in terms of color. The fewer the colors used in the printing process, the less expensive it would be to print. Keeping this in mind, I considered using just black as the color. At first, this seemed quite limiting, in terms of attractiveness. But just because only one color ink is being used does not mean that the paper that it is printed on has to be white or only one color. After looking at the colors I selected for my sign, I decided to use the same green as the color of the booklet's cover. I chose to keep all of the inside pages white to make the illustrations and maps stand out. I looked through many stacks of paper sample books to find an

appropriate color for the cover. About half way through the stacks, I realized that the color I was searching for was not a common one. Just as I was about to give up, I finally found a close enough color paper made by Beckett Cambric Paper Company of Hamilton, Ohio called Tampico with a linen finish. I was able to get some samples of this paper in 80 pound cover stock from Seneca Paper of Rochester, a company that supplies paper.

I then began to get the mechanicals ready for the booklet. I first made a dummy book and figured out how many pages there would be and what pages would go next to each other. All the pages would be stapled together in the middle. In Ready, Set, Go!, I designed my layout in such a way that each page on the screen contained two pages of the booklet. This took up less memory and also facilitated in production. This eliminated pasting the appropriate pages together as they were already on the same page. After I knew what pages went together, I went back on the Mac and rearranged the pages in the correct order. When this was done, I printed out all the pages using an Apple Laserwriter IINTX⁸. Then I reduced all of the line drawings of the sites and maps to the exact size and pasted them onto the pages I had output. And finally, I pasted down the street names and identifying numbers on the maps. I was then ready to "print" the booklet. Since it was not actually going to be printed, I went to a local copy center in Rochester, called Kinko's, and had them make photocopies of all my pages, as they were able to print on both sides of the page. I then cut the pages to the correct size and stapled them together.

Thesis Show Preparation

Saturday, April 29 was the date of my thesis exhibition. All the M.F.A. candidates are required to display their work or a group of their work in the thesis exhibition. The exhibition combines the work of a number of M.F.A. candidates from the College of Fine and Applied Arts.⁹ I had to decide what I would be placing in the show and how I would display it. I wanted to show an example of the sign, possibly a prototype to scale, my booklet, and a board of some sort that showed all of the line drawings.

As the actual height of my sign is eight feet, I felt that the best material to construct it out of was foam board. The largest size it came in was four feet by eight feet, which was just about the exact square footage that I needed for the sign. A friend of mine, David Abkowitz, whose major was Industrial Design, helped me construct it. We made three vertical cuts in the foam board cutting through the top layer of paper and through the foam, without cutting through the bottom layer of paper. We then cut a 90° piece out of this cut, 45° from each side. This allowed the board to be bent at 90° angles into the shape of my sign. To hold it together, I cut out small 45°-45°-90° triangles out of the foam board, and using a hot glue gun, we glued them to the inside of the sign at the corners. After this, a bottom and a top were made; the bottom was glued on while the top was not. The next step was the painting of the sign. I first had to give it a few good coats of polyurethane varnish. This would ensure a good seal so that when the latex paint would be applied, it would not make the foam board buckle or warp. I then went to a paint store where I had the PMS color matched in a semi-gloss latex paint. This was applied with a roller taking three coats of latex. For the text and line drawing, I needed to make Chromatecs, which are rub-down transfers specified to any color and made from a film negative.

At this point, I had to choose one of the sites to use on the prototype sign. I chose the Granite Building because it was an interesting structure, architecturally, and because the paragraph describing its significance was also interesting. I typeset all the copy that was to go on the model, and then made film negatives for the copy and for the line drawings. I had the

Chromatecs made and then transferred them to the front and back surfaces of the sign. As the sign was quite light-weight, I put some weight in the bottom of the sign by lowering a bag of rocks by a string from the top. I also applied some double-stick tape to the bottom of the sign securing it to the floor. This would lessen the possibility of the sign tipping over.

Displaying the booklet was my next task. I wanted people to be able to see the booklet in its finished form and to read it if they so desired. So, I attached some fishing wire to one of them and hung it from the wall. I placed one on a pedestal with a lucite case over it as well. I also took a few spreads of the booklet and mounted them flat on the wall. This, I felt, would show the booklet's layout better, and if someone did not want to look through the booklet, this format would give them enough of an idea about its content.

Finally, I had to decide how to present all the illustrations. I thought that I could place them in rows and make a large photostat of them. I reduced them all down to a size I felt appropriate, smaller than the illustrations that would go on the signs, but larger than the ones in the booklet. I also wanted to list the name and date of the sites under each illustration. I shuffled them around on a large white board to get an idea of where I wanted to place them. I created eight rows of seven columns containing the illustrations. I placed each one in the center of each column and placed the names and dates flush-left in each column directly underneath their respective illustrations. Above all of the illustrations, I placed the name "The National Register of Historic Places" and below that "Listings in Rochester, New York", both flush-left. I brought this mechanical to a place called Monroe Reprographics in Rochester to have some large photostats made. What I thought was going to be just a grouping of the illustrations, turned out to be an attractive poster.

For the show, I had a print made from one of my negatives by a student from the School of Photography of one of the buildings and then I placed a representation of the sign, to scale, on the photograph to suggest what it would look like in its environment. I also showed two other versions of the sign layout to show that variations in the lengths of the headings and body

copy would still stay within the guidelines of my layout.

I also included a thesis statement for people to read and better understand my ideas and processes. It said "The purpose of my thesis was to create a uniform identity system for those properties in Rochester listed on the National register of Historic Places. Since there was no existing collection on the National Register properties in Rochester, this gave me the opportunity to promote an awareness of these specific sites and to encourage preservation and wise use of Rochester's historic resources.

Through environmental design evaluation and research, I designed a site marker system and a booklet that acts as an auto tour as well as a reference guide. The markers are meant for both the pedestrian and the passenger in a car. The name, number and date are intended to be read by the car passenger and the pedestrian, and the rest is meant just for the pedestrian. The line drawings on the signs help the pedestrian readily identify the site, and the numbers correspond to the numbers in the booklet. Numbering the sites from the date they were listed on the National Register allows for the addition of new sites. The booklet includes the same information as the signs and also includes a map section. My sign is more modern in its design and layout and moves away from the old cast iron markers that were not very visible. The colors I chose are also brighter than those used on some cast plaques which were a dark forest green with gold lettering, in some instances.

The National Historic Preservation Act of 1966 is the nation's central historic preservation law. It authorizes the Department of the Interior to establish, maintain and expand a National Register of Historic Places. The National Register is a list of properties that have been nominated and accepted as having historic, archaeological, engineering or cultural significance at the national, state or local level. It is maintained by the National Park Service. As there is no standardized signage system existing for the National Register properties, creating one in a city such as Rochester will hopefully spark other neighborhoods, towns and cities to do the same."

Related Endeavors

When I was getting under way on my thesis, Roger Remington gave me an application form for a student scholarship. The Society of Environmental Graphic Designers, a national non-profit professional and educational graphic design organization, annually sponsors a Student Scholarship Award. The scholarship program provides students with the opportunity to explore their interest in environmental graphics and signage. Criteria for the scholarship included degree of clarity and comprehensiveness of proposal, degree to which project explores relevant issues in environmental graphic design, ie: technical, social, aesthetic, etc., degree to which project contributes to the practice of environmental graphic design, and degree to which project contributes to the SEG D; as a technological or design resource, and as promotion of the practice of environmental graphic design. ¹⁰

After reading the guidelines, I decided to enter my thesis as the topic for this contest. I was asked to describe the proposed project, to include how the project relates to environmental graphics, how I will execute the project, the final outcome of the project, and how I see myself benefitting from the project. In the application, I stated " The purpose of my urban identity program is to identify the landmarks in Rochester that are listed on the National Register of Historic Places. In the shape of a tall narrow pylon, they will serve both pedestrian and auto passenger. There will be graphic elements on the sign that will suggest a sense of instant recognition with the particular site such as a line drawing of the building for the pedestrian and a graphic arrow that subtly points to the building. Placing the sign as close to the landmark as possible reinforces this idea. This demonstration project will be executed through my research, many draftings, consultations with the Landmark Society of Western New York, located in Rochester, as well as three faculty advisors at RIT.

The final outcome will be in the form of a prototype sign along with other applications such as a standards manual and a brochure that serves as an auto tour corresponding to numbers on each sign.

RIT does not have an environmental graphics department and as I am interested in this field, I have created some projects for myself dealing with environmental graphics and signage.

I enjoy searching for situations where the signage is poor or does not exist and then coming up with better possible solutions. I feel I can learn a great deal about this field through the execution of this very realistic project.”

Applications were reviewed and selections recommended for award by the SEGD Education Committee. Final judging was made by the SEGD board of directors. Typical awards ranged from 500-2000 dollars. By accepting the award, each recipient would agree to meet with an SEGD representative on a quarterly basis to review progress on the project, to complete the project in one year from receipt of the monies, to submit four copies of the completed project to the SEGD office for permanent reference and distribution to the membership, and to include an SEGD credit line in any publication of the project.

Although my project proposal did not win any awards through the SEGD scholarship, I felt that it was a good chance to get some more exposure and experience in the field of environmental graphic design.

Because of my contacts with the Landmark Society throughout the year, I was told about an upcoming event called the Regional Preservation Network Conference. It was organized in 1986 as a coalition of preservationists throughout a nine-county area of Western New York. Designed primarily as a resource network, it links preservationists from less populated communities with those in larger urban centers, providing support through an exchange of information and technical advice.¹¹

Dorothy Victor, Director of Preservation Services, asked me if I would be interested in participating in this conference, as she thought that my thesis topic would make an interesting and valuable display. It would show people that signage or marker programs are very feasible, and it would also show that this and other projects are willing to be done at little or no cost by very

willing local students.

This one-day conference addressing historic preservation issues in the towns and villages of Western New York was held on Saturday April eighth at the Genesee Country Museum in Mumford, NY, 20 miles southwest of Rochester. Three different concurrent sessions were held, on “maintaining the older house,” “regional preservation issues,” and “promoting historic resources in your community.” I set up a display near the session on promoting historic resources. The items I brought to display were: a rough comprehensive of the booklet, a sized-down example of the sign with a person standing next to it to scale, two examples of the sign showing the structural layout of the graphics, and a photocopy of one of the historic sites with a to-scale sign within it. I created a hand-out that described the booklet, signs and my thesis topic, and I also had a more detailed description of the sign design that I created into a small stand.

As the conference came to a close, I seemed to get a good response from those who had seen the display. It made me feel good to know that I was able to participate by sharing my knowledge, and having the participants of the conference leave having learned something new and informative.

Conclusion

Now that I can look back at all the work and time that I put in towards my thesis, I see not only all my accomplishments, but also my mistakes. I see things that I could have done differently or better, and things that I wished I had or had not done. But discovering these things is all part of the learning process. From these things that I discovered afterwards, I would hopefully apply my new-found knowledge to future projects.

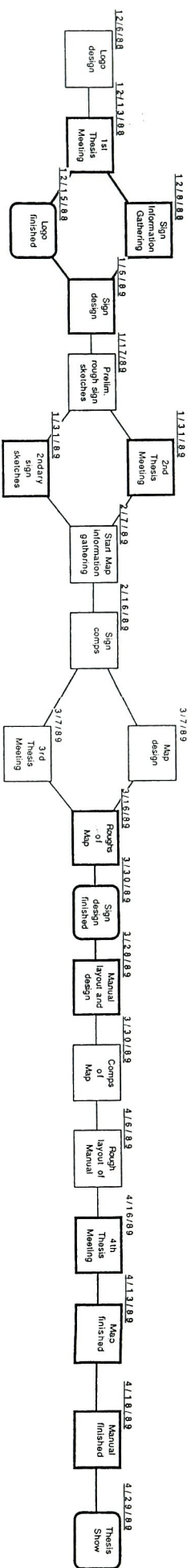
I did have some good things that came out of my thesis. Both the Landmark Society and City Hall were quite impressed with my booklet and both expressed interest in the possibility of printing it sometime in the future. The prototype sign I had done happened to represent the Granite Building. John Clarke, the building's manager and past president of the Landmark Society, expressed interest in possibly purchasing this prototype to display inside the Granite Building. The Landmark Society is currently displaying all my work that was in the thesis show. And numerous students were intrigued with my poster and booklet, some purchasing copies of the poster. All of this interest in my work was very gratifying and it suddenly made me realize that I was accomplishing some of my goals I stated in my original thesis proposal, such as promoting interest, awareness and concern for the National Register properties. If I had only caught the attention of just a few, I would have still been satisfied.

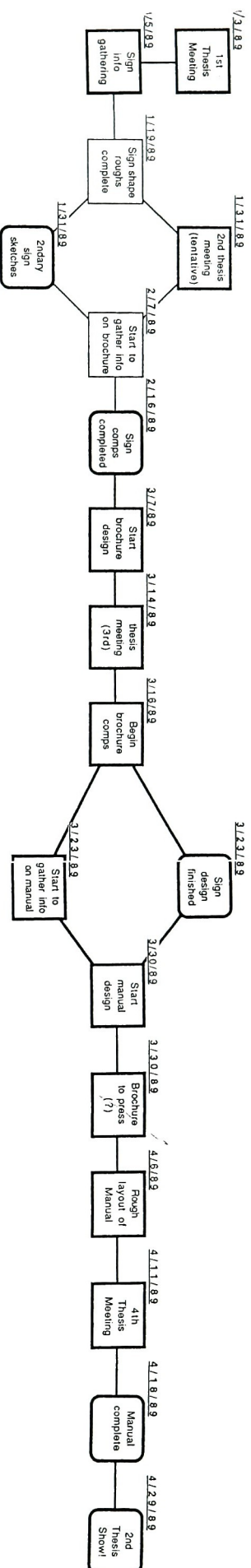
Appendices

- A. Flowcharts of tasks
- B. Sketches for sign design and layout
- C. Versions of brochure layout
- D. Dimensional drawing of sign
- E. Examples of typefaces (Helvetica and Optima Semi)
- F. National Historic Preservation Act of 1966
- G. Correspondences
- H. Venturi's model of the Capitol
- I. Photographs and contact prints of the historic sites
- J. Sibley Triangle Building with to-scale sign
- K. Thesis show layout
- L. Prototype sign
- M. Work from thesis show
- N. Brochure

Appendix A

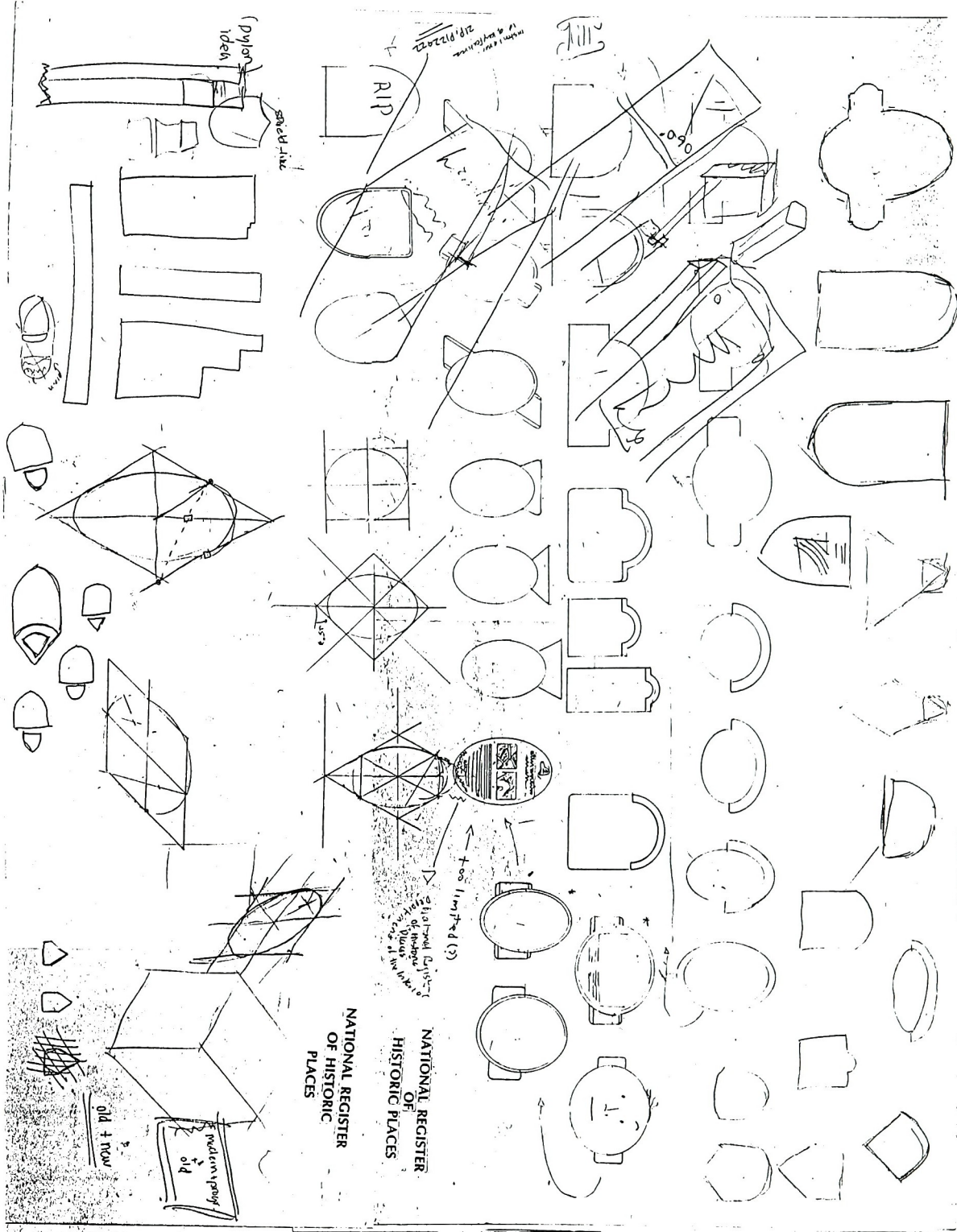
Flowcharts of tasks





Appendix B

Sketches for sign design and layout



21.9.12-22
1st & 2nd floor

RIP

arch-like

pylon idea

two limited (?)

original layout of
the building
of the
old + new

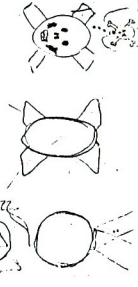
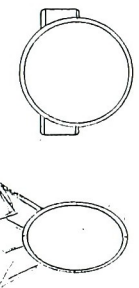
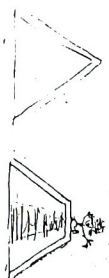
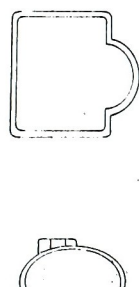
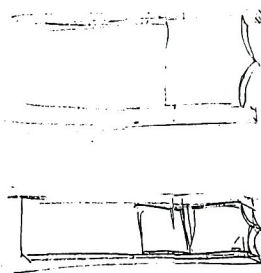
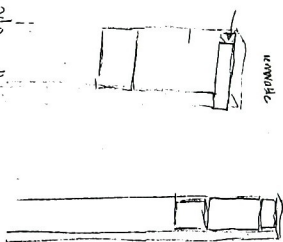
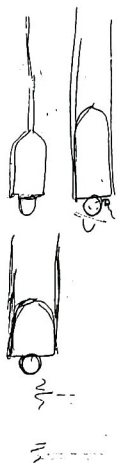
NATIONAL REGISTER
OF
HISTORIC PLACES

old + new

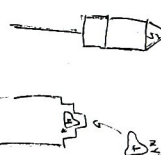
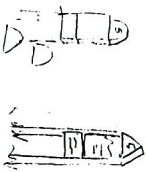
modernizing old

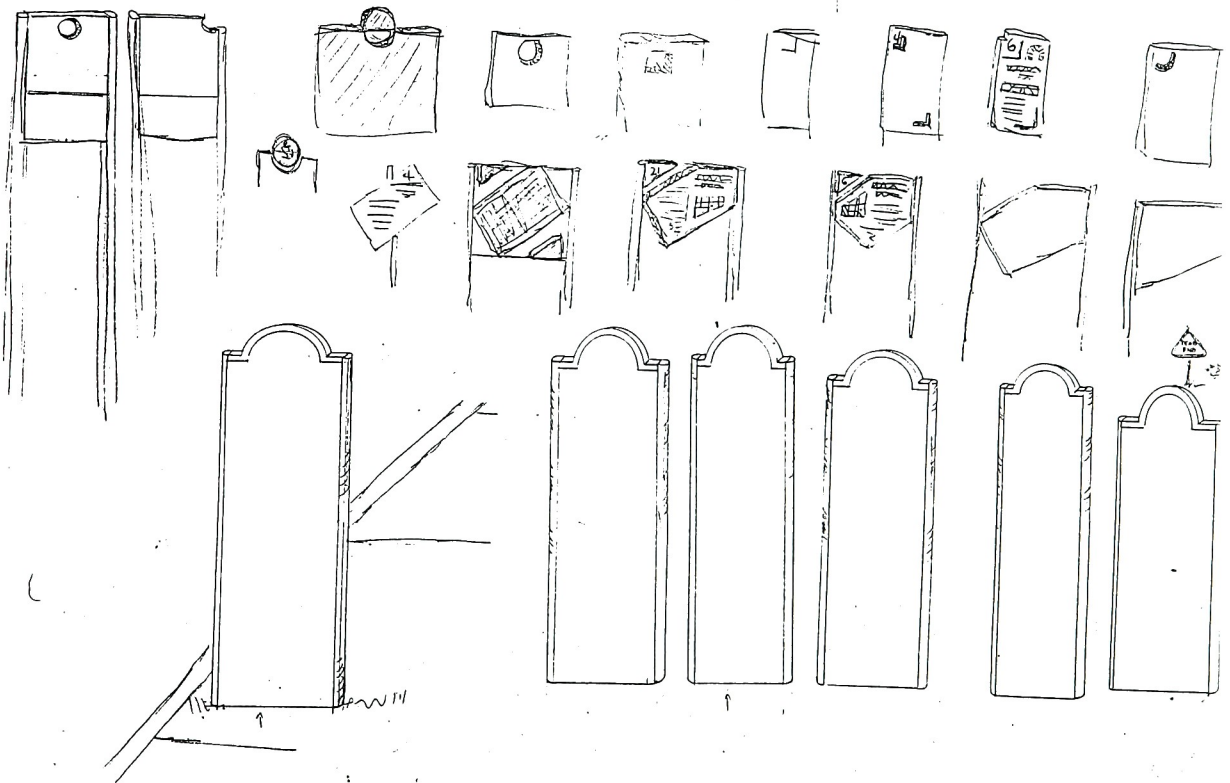
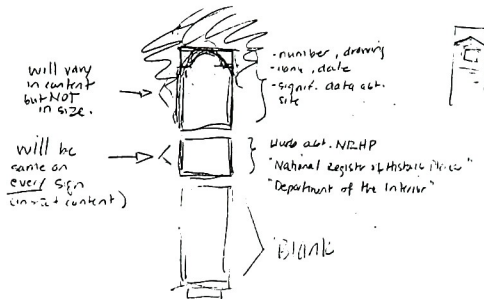
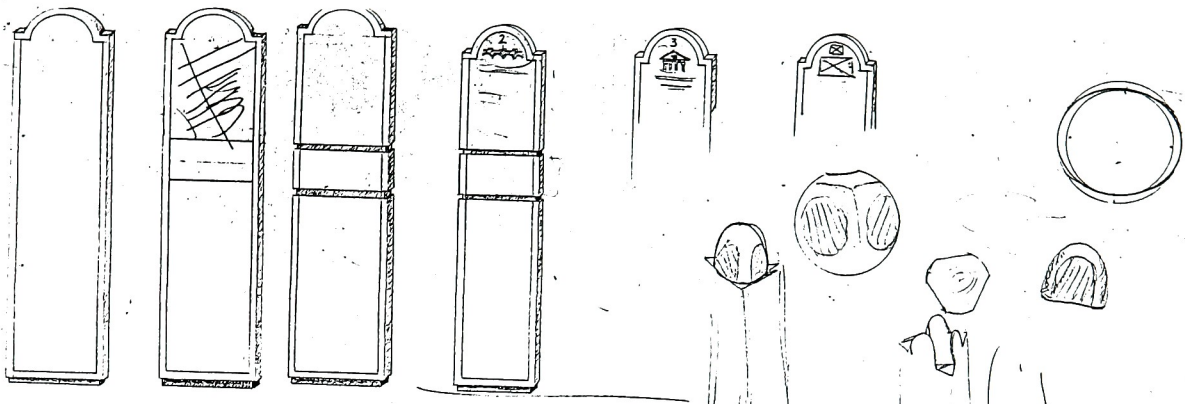


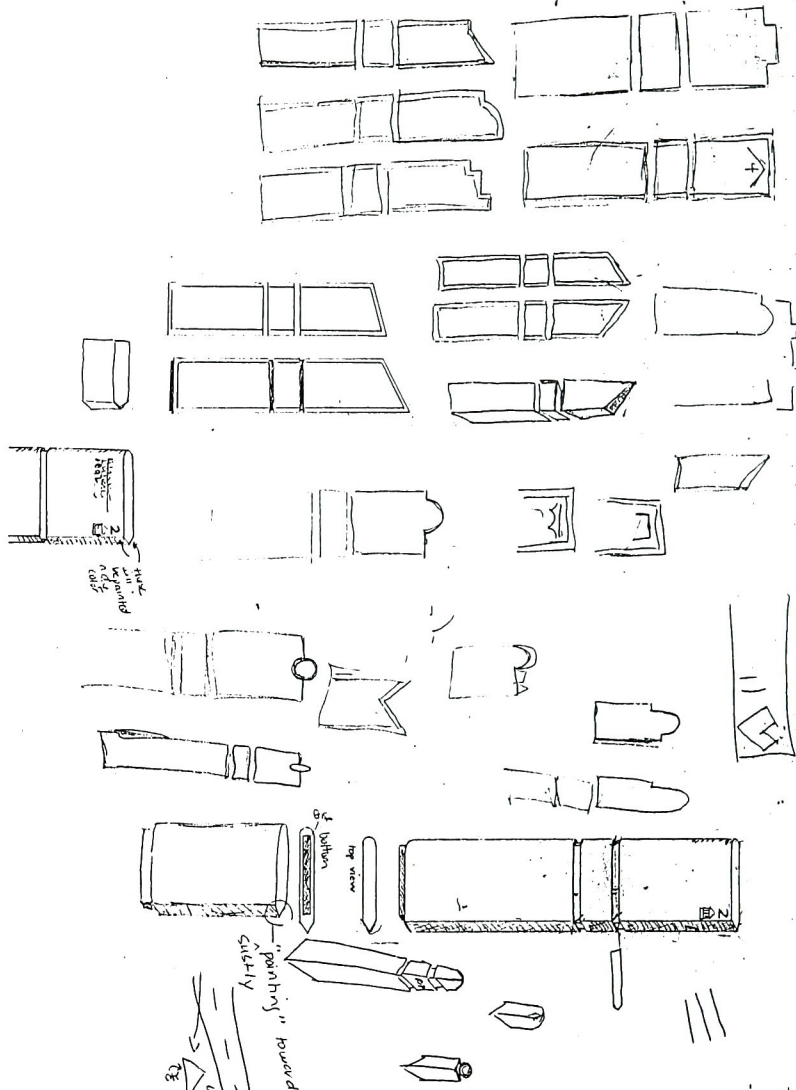
Our sky
 could be red
 (only see red in
 the sun)



11:41(-11:45)
 11:41(-11:45)
 11:41(-11:45)







"paning" toward bldg.
 slightly
 2

-small illustration
 -rough pen
 -angle of eye
 -rough outline
 -passage
 -by many
 -to building

1" = 1'

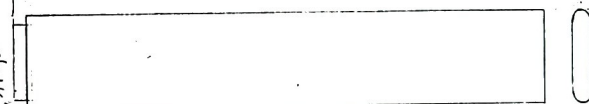
8' x 2'



7' x 1 1/2'



7' x 1 1/2'



7 1/2' x 1 1/2'



X

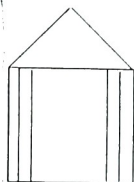
or

X

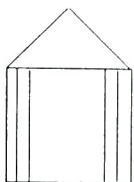
Appendix C

Versions of brochure layout

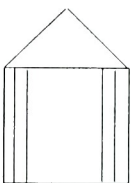
1 This elegant house is one of America's finest restorations of Greek Revival architecture. Located in the Corn Hill Historic District, it recalls life during Rochester's prosperous flour milling period. It was listed on the National Register of Historic Places in 1971.



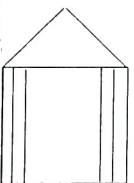
2 This elegant house is one of America's finest restorations of Greek Revival architecture. Located in the Corn Hill Historic District, it recalls life during Rochester's prosperous flour milling period. It was listed on the National Register of Historic Places in 1971.



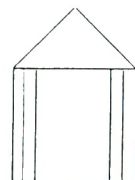
3 This elegant house is one of America's finest restorations of Greek Revival architecture. Located in the Corn Hill Historic District, it recalls life during Rochester's prosperous flour milling period. It was listed on the National Register of Historic Places in 1971.



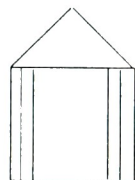
4 This elegant house is one of America's finest restorations of Greek Revival architecture. Located in the Corn Hill Historic District, it recalls life during Rochester's prosperous flour milling period. It was listed on the National Register of Historic Places in 1971.



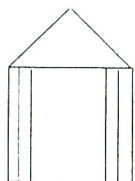
9 This elegant house is one of America's finest restorations of Greek Revival architecture. Located in the Corn Hill Historic District, it recalls life during Rochester's prosperous flour milling period. It was listed on the National Register of Historic Places in 1971.



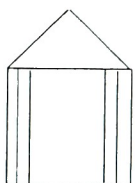
10 This elegant house is one of America's finest restorations of Greek Revival architecture. Located in the Corn Hill Historic District, it recalls life during Rochester's prosperous flour milling period. It was listed on the National Register of Historic Places in 1971.



11 This elegant house is one of America's finest restorations of Greek Revival architecture. Located in the Corn Hill Historic District, it recalls life during Rochester's prosperous flour milling period. It was listed on the National Register of Historic Places in 1971.

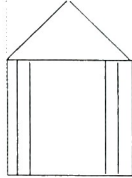


12 This elegant house is one of America's finest restorations of Greek Revival architecture. Located in the Corn Hill Historic District, it recalls life during Rochester's prosperous flour milling period. It was listed on the National Register of Historic Places in 1971.



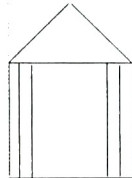
**1 Campbell-Whittlesey House
1835**

This elegant house is one of America's finest restorations of Greek Revival architecture. Located in the Corn Hill Historic District, it recalls life during Rochester's prosperous flour milling period. It was listed on the National Register of Historic Places in 1971.



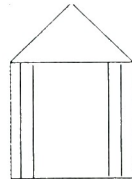
**2 Campbell-Whittlesey House
1835**

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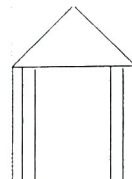
**3 Campbell-Whittlesey House
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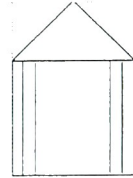
**4 Campbell-Whittlesey House
1835**

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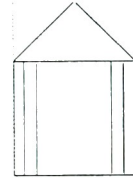
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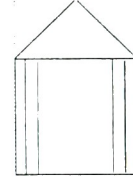
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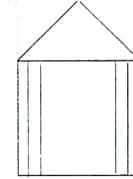
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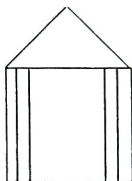
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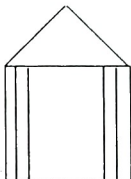
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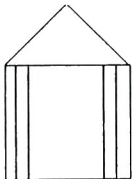
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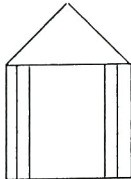
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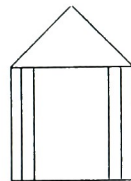
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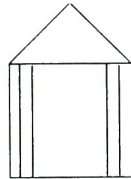
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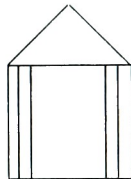
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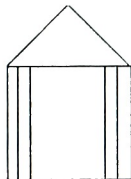
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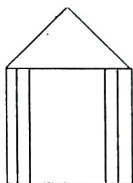
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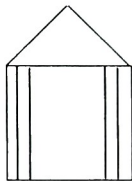
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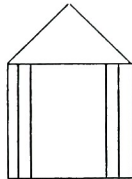
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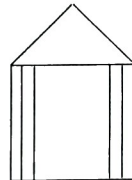
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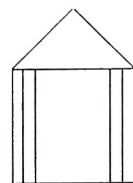
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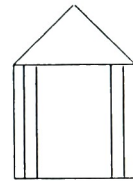
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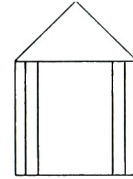
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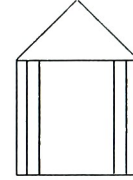
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54
55 Bridge Square Historic District
circa 1880

The Bridge Square Historic District is named for the two lift bridges built in the 1880's to allow boats to use the old Genesee Valley Canal and the Erie Canal. It is the last area of the downtown that still has a large collection of low scale industrial and commercial buildings that grew up from the canal. The oldest commercial building in the central business district, the old U.S. Hotel, is located here. This district was listed on the National Register in 1984.

53
56 Jonathan Child House and Brewster-Burke House Historic District
1835, 1839

10/11
This historic district is cited as a notable juxtaposition of two structures illustrating the changing preferences in mid 19th century architecture. The Child House, built in 1835, is an elaborate example of Greek Revival architecture featuring a monumental two-story, five-column portico. Child, the son-in-law of Nathaniel Rochester, served as the city's first mayor. The Brewster-Burke House, built in 1849, is Italianate in style with widely overhanging eaves, decorative brackets and a low-pitched roof. The detailing reflects unusual Moorish and Egyptian influences. This district was listed on the National Register in 1971.

56
57 City Hall Historic District
circa 1800

2/19
Tightly clustered in two downtown blocks in Rochester, it is one of the most architecturally compelling 19th century complexes in a major New York State city. Each building reinforces the other in a remarkably interwoven architectural and historical web. It includes varied styles deriving from Georgian, Gothic, French and Italian origins. This eye-catching group reminds the viewer that our religious, educational and governmental institutions are based in the past and have a long history of development. This district was listed on the National Register in 1974.

57
58 East Avenue Historic District
circa 1800

9/17
Cited as one of the greatest catalogues of 19th and early 20th century urban residential architecture in New York State, Rochester's mile-and-a-half long East Avenue District is lined with an extraordinary consistent array of elegant buildings. The sidestreets surrounding East Ave. reflect the grandure of the Ave. on a smaller scale, as evident in the reduction in building size and street width. There are examples of every major style of architecture beginning with Greek Revival town houses of the 1840s. Several well-known architects include Frank Lloyd Wright, McKim Mead and White, Claude Bragdon and Leon Stern. This district was listed on the National Register in 1979.

59
59 Grove Place Historic District
circa 1840

This district is significant both architecturally and historically, and is the last remaining residential area within Rochester's Inner Loop. Historically, it is important as a rare example of a residential and business compound owned and occupied for over 100 years by a complex, extended family, the Seldens and the Wards. The district includes 22 various small-scale residential buildings. Architectural styles include Italianate, Eastlake, Gothic-Tudor Revival and Queen Anne featuring a high level of quality in materials of cut stone, pressed brick, decorative wood shingles and gingerbread woodwork. This district was listed on the National Register in 1984.

57
60 Mt. Hope-Highland Historic District
circa 1840

10/11
The Mt. Hope-Highland Historic District, the exclusive domain of the Ellwanger and Barry Botanic Gardens and the Mt Hope Cemetery throughout the mid and late 19th century, retains its elegant and spacious character of parkland. The district is punctuated with notable architect-designed buildings combined with more tightly-knit early 20th century subdivisions along the district's fringes. This district was listed on the National Register of Historic Places in 1974.

60
61 St. Paul-North Water Streets Historic District
?

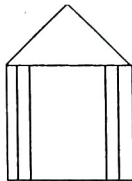
1/21
This district was listed on the National Register in 1984.

61
62 State Street Historic District
circa 1830

10/11
This district contains one of the last remaining concentrations of representative 19th century commercial buildings in the city's central business district. The row forms an unbroken wall of twelve unpretentious 19th century masonry commercial buildings on the west side of State Street. It typifies the scale, density, design and construction of the buildings that once lined State Street and adjacent streets in this once bustling and prominent commercial market area of downtown Rochester between 1830 and circa 1910. This district was listed on the National Register in 1984.

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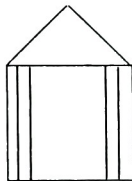
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10/11

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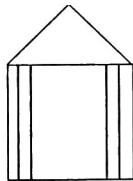
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10/15

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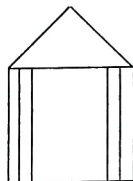
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10/25

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1885

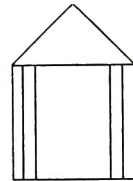
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10/4

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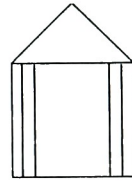
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3/26

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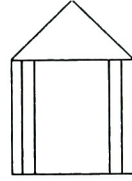
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2/18

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1916

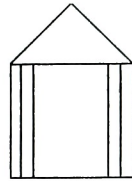
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1995

10/4

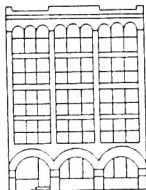
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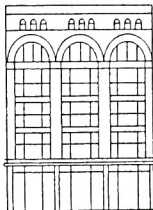
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44 Court Exchange Building-National Casket Company
1881

Built by noted architect Harvey Ellis. In 1853, cabinetmaker Samuel Stein settled in Rochester. As his business expanded, moving into casket designs with patents pending, he had this building erected. It is 19th century Romanesque in style featuring arched windows on the fifth and sixth stories. It was listed on the National Register in 1985.



45 Chester Dewey School No. 14
1915-16

Roman Classical Revival in style, it was originally the City Normal School and it stands on a site where there have been schools since 1827. With its elaborately detailed exterior, featuring massive front columns, decorative stone work and a recessed front entrance, it is unique among designs for city school buildings. It was listed on the National Register in 1985.



33 National Clothing Co. Building
1889

Designed by J. Foster Warner and William L. Phillips, it is the only surviving example of a classical, Beaux-Arts-decorated retail store. It emphasizes the vertical rise through the use of tall windows and pilasters. Another feature is the small arcade on the first floor. It served as the Rochester branch of the National Clothing Company until 1969. It was listed on the National Register in 1984.



34 Shingleside
1898-99

Designed by architect Claude F. Bragdon, Shingleside is Colonial Revival in style and the interior influenced by the Arts and Crafts movement. Historically it is important as the summer home for almost half a century of Nathan, Louis and Simon Stein, industrial and civic leaders in Rochester and its clothing industry. It was listed on the National Register of Historic Places in 1984.



35 State Street Historic District
circa 1830

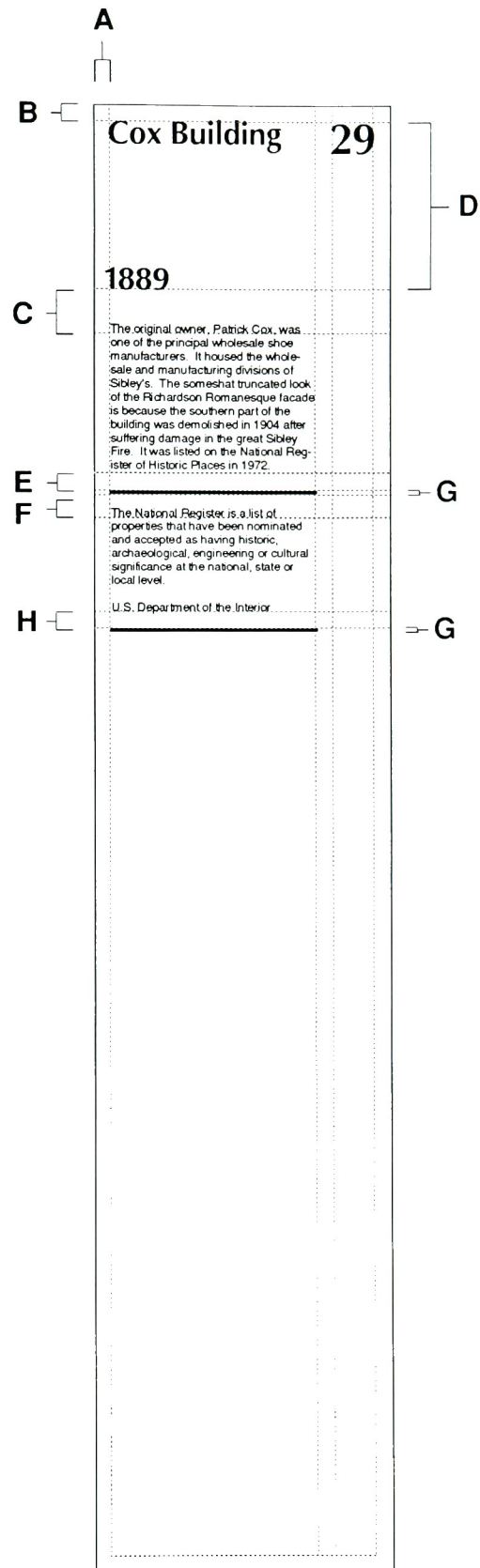
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Appendix D

Dimensional drawing of sign

A= 1"
 B= 1"
 C= 3"
 D= 12"
 E= 1 3/8"
 F= 1 3/8"
 G= 1/4" x 12 1/2" (bar)
 H= 1 3/8"

Pylon is 1 1/2' wide,
 8' tall and 6" in depth



Appendix E

Examples of typefaces (Helvetica and Optima Semi)

Helvetica

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890,.!?

Optima Semi

**ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890,.!?**

Appendix F

National Historic Preservation Act of 1966

- (5) encourage the public and private preservation and utilization of all usable elements of the Nation's historic built environment; and
- (6) assist State and local governments and the National Trust for Historic Preservation in the United States to expand and accelerate their historic preservation programs and activities.
- (Oct. 15, 1966, P. L. 89-665, § 2, as added Dec. 12, 1980, P. L. 96-515, § 101[(a)], 94 Stat. 2987.)

HISTORY; ANCILLARY LAWS AND DIRECTIVES

Explanatory notes:

The designation "(a)" appears in brackets in the history to this section to indicate that Congress, in enacting § 101 of Act Dec. 12, 1980, which enacted this section, did not enact a subsec. (b).

CODE OF FEDERAL REGULATIONS

Add:
36 CFR Part 68.

§ 470a. National Register of Historic Places

- (a) Expansion and maintenance of National Register; criteria; nominations; determinations; appeals; concurrence or objections of owner. (1)(A) The Secretary of the Interior is authorized to expand and maintain a National Register of Historic Places composed of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering, and culture.
- (B) Properties meeting the criteria for National Historic Landmarks established pursuant to paragraph (2) shall be designated as "National Historic Landmarks" and included on the National Register, subject to the requirements of paragraph (6). All historic properties included on the National Register on the date of the enactment of the National Historic Preservation Act Amendments of 1980 [enacted Dec. 12, 1980] shall be deemed to be included on the National Register as of their initial listing for purposes of this Act [16 USCS §§ 470 et seq.]. All historic properties listed in the Federal Register of February 6, 1979, as "National Historic Landmarks" or thereafter prior to the effective date of this Act [enacted Oct. 15, 1966] are declared by Congress to be National Historic Landmarks of national historic significance as of their initial listing as such in the Federal Register for purposes of this Act [16 USCS §§ 470 et seq.] and the Act of August 21, 1935 (49 Stat. 666); except that in cases of National Historic Landmark districts for which no boundaries have been established, boundaries must first be published in the Federal Register and submitted to the Committee on Energy and Natural Resources of the United States Senate and to the Committee on Interior and Insular Affairs of the United States House of Representatives.
- (2) The Secretary in consultation with national historical and archaeological associations, shall establish or revise criteria for properties to be included on the National Register and criteria for National Historic Landmarks, and shall also promulgate or revise regulations as may be necessary for—
- (A) nominating properties for inclusion in, and removal from, the National Register and the recommendation of properties by certified local governments;
- (B) designating properties as National Historic Landmarks and removing such designation;
- (C) considering appeals from such recommendations, nominations, removals, and designations (or any failure or refusal by a nominating authority to nominate or designate);
- (D) nominating historic properties for inclusion in the World Heritage List in accordance with the terms of the Convention concerning the Protection of the World Cultural and Natural Heritage;
- (E) making determinations of eligibility of properties for inclusion on the National Register; and
- (F) notifying the owner of a property, any appropriate local governments, and the general public, when the property is being considered for inclusion on the National Register, for designation as a National Historic Landmark or for nomination to the World Heritage List.
- (3) Subject to the requirements of paragraph (6), any State which is carrying out a program approved under subsection (b), shall nominate to the Secretary properties which meet the criteria promulgated under subsection (a) for inclusion on the National Register. Subject to paragraph (6), any property nominated under this paragraph or under section 110(a)(2) [16 USCS § 470h-2(a)(2)] shall be included on the National Register on the date forty-five days after receipt by the Secretary of the nomination and the necessary documentation, unless the Secretary disapproves such nomination within such forty-five day period or unless an appeal is filed under paragraph (5).
- (4) Subject to the requirements of paragraph (6) the Secretary may accept a nomination directly from any person or local government for inclusion of a property on the National Register only if such property is located in a State where there is no program approved under subsection (b). The Secretary may include on the National Register any property for which such a nomination is made if he determines that such property is eligible in accordance with the regulations promulgated under paragraph (2). Such determination shall be made within ninety days from the date of the nomination unless the nomination is appealed under paragraph (5).
- (5) Any person or local government may appeal to the Secretary a nomination of any historic property for inclusion on the National Register and may appeal to the Secretary the failure or refusal of a nominating authority to nominate a property in accordance with this subsection.
- (6) The Secretary shall promulgate regulations requiring that before any property or district may be included on the National Register or designated as a National Historic Landmark, the owner or owners of such property, or a majority of the owners of the properties within the district in the case

of an historic district, shall be given the opportunity (including a reasonable period of time) to concur in, or object to, the nomination of the property or district for such inclusion or designation. If the owner or owners of any privately owned property, or a majority of the owners of such properties within the district in the case of an historic district, object to such inclusion or designation, such property shall not be included on the National Register or designated as a National Historic Landmark until such objection is withdrawn. The Secretary shall review the nomination of the property or district where any such objection has been made and shall determine whether or not the property or district is eligible for such inclusion or designation, and if the Secretary determines that such property or district is eligible for such inclusion or designation, he shall inform the Advisory Council on Historic Preservation, the appropriate State Historic Preservation Officer, the appropriate chief elected local official and the owner or owners of such property, of his determination. The regulations under this paragraph shall include provisions to carry out the purposes of this paragraph in the case of multiple ownership of a single property.

(7) The Secretary shall promulgate, or revise, regulations—

(A) ensuring that significant prehistoric and historic artifacts, and associated records, subject to section 110 of this Act [16 USCS § 470h-2], the Act of June 27, 1960 (16 U.S.C. 469c [16 USCS § 469c]), and the Archaeological Resources Protection Act of 1979 (16 U.S.C. 470aa and following [16 USCS §§ 470aa et seq.]) are deposited in an institution with adequate long-term curatorial capabilities;

(B) establishing a uniform process and standards for documenting historic properties by public agencies and private parties for purposes of incorporation into, or complementing, the national historical architectural and engineering records within the Library of Congress; and

(C) certifying local governments, in accordance with subsection (c)(1) and for the allocation of funds pursuant to section 103(c) of this Act [16 USCS § 470c].

(b) **State Historic Preservation Programs.** (1) The Secretary, in consultation with the National Conference of State Historic Preservation Officers and the National Trust for Historic Preservation, shall promulgate or revise regulations for State Historic Preservation Programs. Such regulations shall provide that a State program submitted to the Secretary under this section shall be approved by the Secretary if he determines that the program—

(A) provides for the designation and appointment by the Governor of a 'State Historic Preservation Officer' to administer such program in accordance with paragraph (3) and for the employment or appointment by such officer of such professionally qualified staff as may be necessary for such purposes;

(B) provides for an adequate and qualified State historic preservation review board designated by the State Historic Preservation Officer unless otherwise provided for by State law and

(C) provides for adequate public participation in the State Historic Preservation Program, including the process of recommending properties for nomination to the National Register.

(2) Periodically, but not less than every four years after the approval of any State program under this subsection, the Secretary shall evaluate such program to make a determination as to whether or not it is in compliance with the requirements of this Act [16 USCS §§ 470 et seq.]. If at any time, the Secretary determines that a State program does not comply with such requirements, he shall disapprove such program, and suspend in whole or in part assistance to such State under subsection (d)(1), unless there are adequate assurances that the program will comply with such requirements within a reasonable period of time. The Secretary may also conduct periodic fiscal audits of State programs approved under this section.

(3) It shall be the responsibility of the State Historic Preservation Officer to administer the State Historic Preservation Program and to—

(A) in cooperation with Federal and State agencies, local governments, and private organizations and individuals, direct and conduct a comprehensive statewide survey of historic properties and maintain inventories of such properties;

(B) identify and nominate eligible properties to the National Register and otherwise administer applications for listing historic properties on the National Register;

(C) prepare and implement a comprehensive statewide historic preservation plan;

(D) administer the State program of Federal assistance for historic preservation within the State;

(E) advise and assist, as appropriate, Federal and State agencies and local governments in carrying out their historic preservation responsibilities;

(F) cooperate with the Secretary, the Advisory Council on Historic Preservation, and other Federal and State agencies, local governments, and organizations and individuals to ensure that historic properties are taken into consideration at all levels of planning and development;

(G) provide public information, education, and training and technical assistance relating to the Federal and State Historic Preservation Programs; and

(H) cooperate with local governments in the development of local historic preservation programs and assist local governments in becoming certified pursuant to subsection (c).

(4) Any State may carry out all or any part of its responsibilities under this subsection by contract or cooperative agreement with any qualified nonprofit organization or educational institution.

(5) Any State historic preservation program in effect under prior authority of law may be treated as an approved program for purposes of this subsection until the earlier of—

(A) the date on which the Secretary approves a program submitted by the State under this subsection, or

(B) three years after the date of the enactment of the National Historic Preservation Act Amendments of 1980 [enacted Dec. 12, 1980].

Appendix G

Correspondences

DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
TRANSMITTAL STATEMENT

From: (In reply refer to) 413	National Register of Historic Places National Park Service, P.O. Box 37127 Department of the Interior Washington, D.C. 20013-7127	Date 21 September 1988
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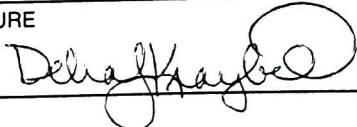
To: <input checked="" type="checkbox"/> Susanna Cassell 250-4 Goldenrod Ln. Rochester, NY 14623 L	<input type="checkbox"/> We are enclosing: <input type="checkbox"/> We are sending under separate cover:
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NUMBER	ITEM	DESCRIPTION
1	National Register Brochure	
1	Fact Sheet	
1	Technical Guidance List	
1	Publication Catalog	
8	Local Preservation	
1	Print-out, Properties in Rochester, NY	

COMMENTS

If we can be of further assistance, please call us at 202-343-9559.

Albany:
518-474-0443
might

NAME AND TITLE Debbie Kraybill	SIGNATURE 
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DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
TRANSMITTAL STATEMENT

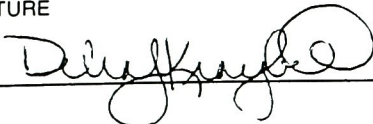
From: (In reply refer to) 413	National Register of Historic Places National Park Service, P.O. Box 37127 Department of the Interior Washington, D.C. 20013-7127	Date 23 January 1989
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To: <input type="checkbox"/> Susanna Cassell 250-4 Goldenrod Lane Rochester, NY 14623 L	<input type="checkbox"/> We are enclosing: <input type="checkbox"/> We are sending under separate cover:
---	--

NUMBER	ITEM	DESCRIPTION
6 2	Maps, Historic Districts Property Reports	in Rochester

COMMENTS

If we can be of further assistance, please call us at 202-343-9559.

NAME AND TITLE Debbie Kraybill	SIGNATURE 
---------------------------------------	---



The
Landmark Society
of Western New York

April 25, 1989

Ms. Susanna Cassell
250-4 Golden Rod Lane
Rochester, New York 14623

Dear Ms. Cassell,

Thank you so much for participating in the Regional Preservation Network's fourth annual Regional Preservation Conference held at the Genesee Country Museum in Mumfords on April 8. The conference drew 220 registrants, speakers and staff from western New York and Pennsylvania and was our most successful to date.

The session on "Promoting Historic Resources in Your Community" is an important workshop at the conference and provides much-needed information about identifying, surveying, and marketing your local historic resources. Your professional and informative display about historic markers and accompanying guidebook to National Register sites was well-received and elicited many positive comments. It is always very helpful for conference registrants to see samples of walking tour itineraries, guidebooks and historical plaques that they could use in their own communities for promotional and educational programs.

We consider the Regional Preservation Network to be a high priority for the Landmark Society and are pleased that the conference was such a success. Again, many thanks for all of your enthusiasm and assistance.

Sincerely,

Dorothy Victor

Dorothy Victor, Director
Preservation Services

Cynthia Howk

Cynthia Howk, Neighborhood
Conservation Coordinator

DV/CH:cr

May 11, 1989

Susanna Cassell
250 Golden Rod Lane
Rochester, NY 14623

Dear Ms. Cassell,

Thank you for applying to the SEG D 1989 Student Scholarship Program. Upon review of your completed application, the jury was unable to recommend funding for your project.

The jury regretted that they were not able to fund all applicants, as many were very strong projects.

The jury found your project to be important, but felt that the need in other areas was more immediate.

We appreciate your effort and wish you the best of luck.

Very truly yours,


Sue Gould
Chair, Education Committee

cc: Sarah Speare, Executive Director
Leslie Blum, Chair-Elect, Education Committee



Society of Environmental
Graphic Designers

47 Third Street
Cambridge, MA 02141
617 577-8225

A National Non-Profit Design Society

Appendix H

Venturi's model of the Capitol



Appendix I

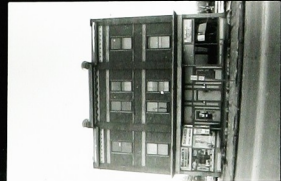
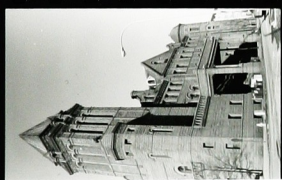
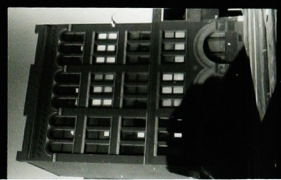
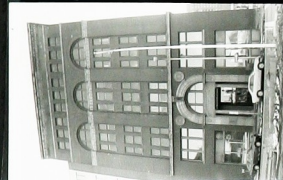
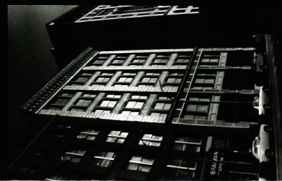
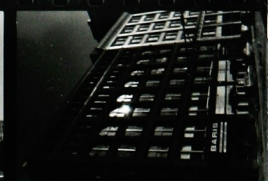
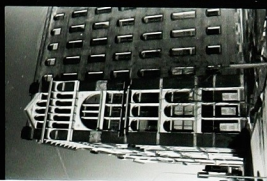
Photographs and contact prints of historic sites













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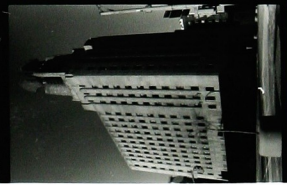
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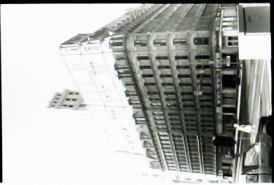
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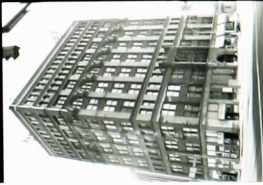
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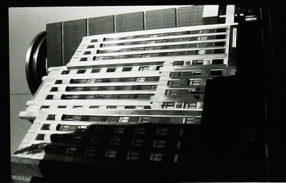
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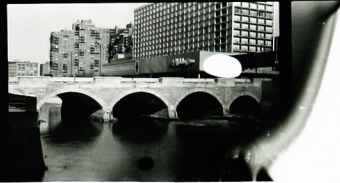
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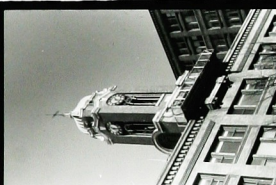
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Appendix J

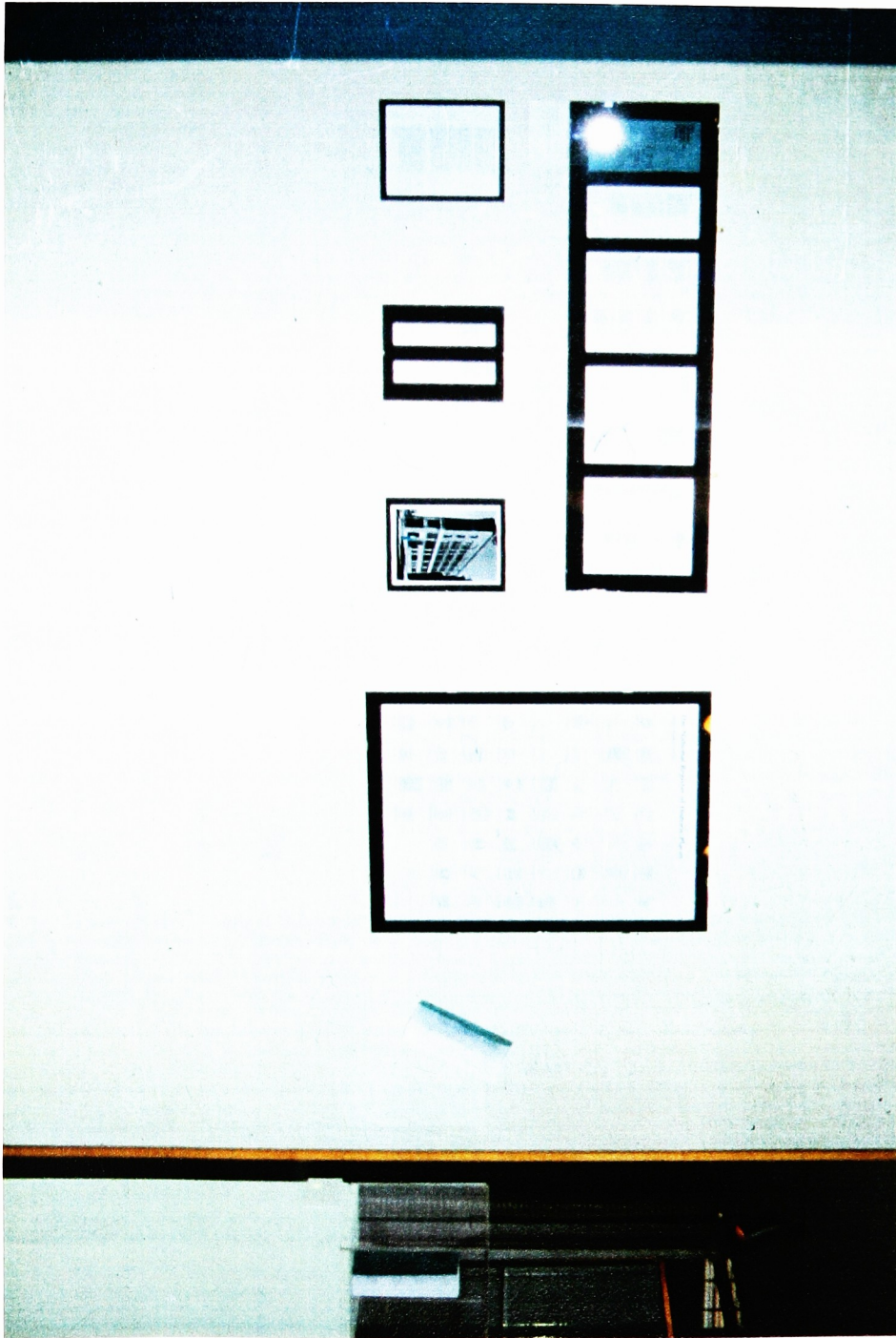
Sibley Triangle Building with to-scale sign



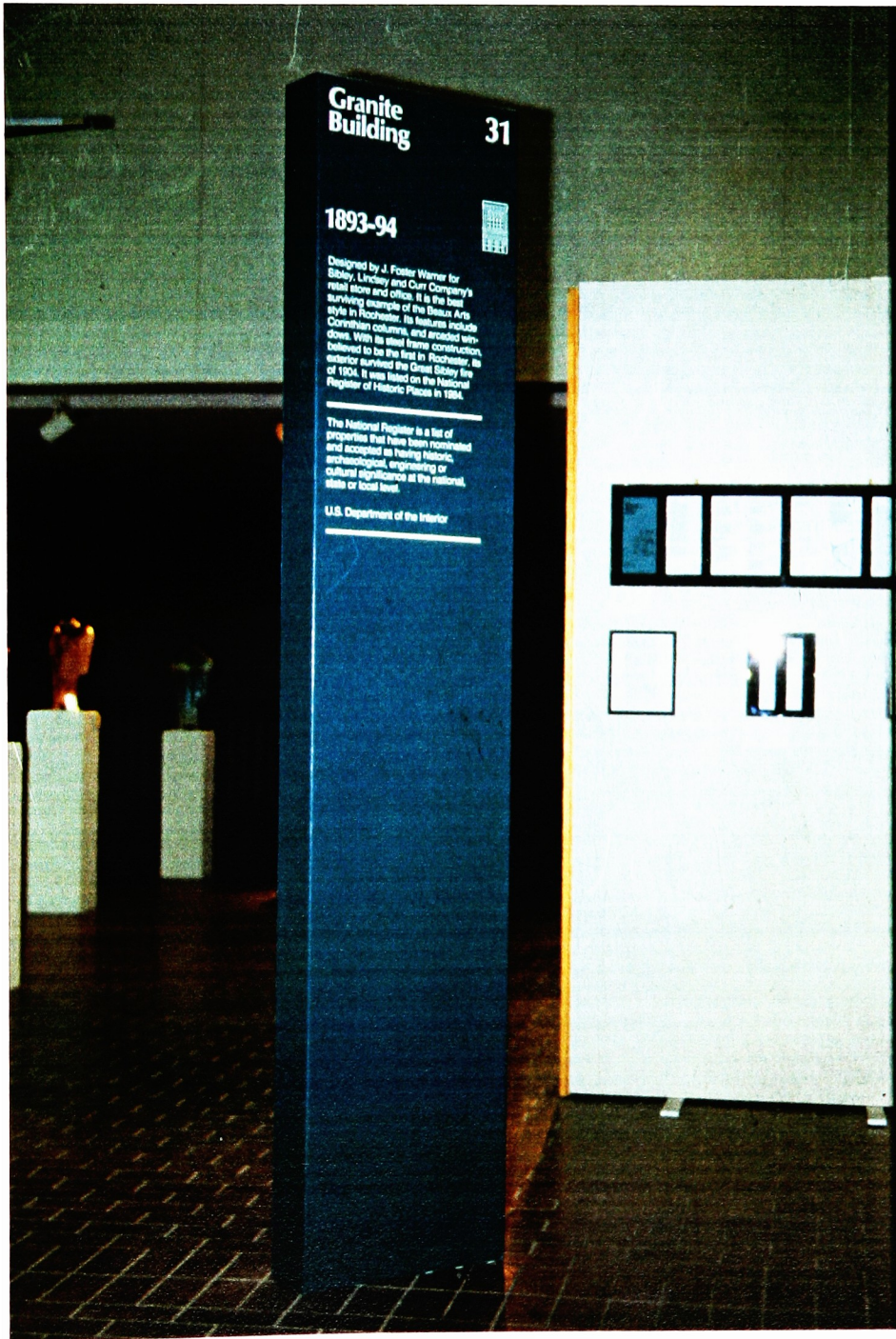


Appendix K

Thesis show layout



Appendix L
Prototype sign



Granite Building

31

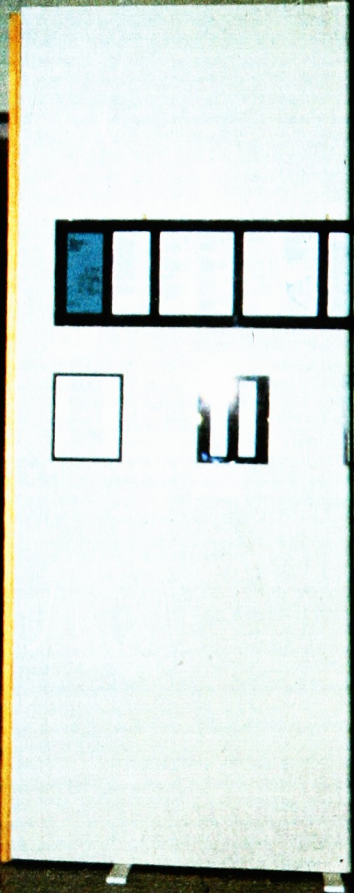
1893-94



Designed by J. Foster Warner for Sibley, Lindsey and Carr Company's retail store and office. It is the last surviving example of the Beaux Arts style in Rochester. Its features include Corinthian columns, and arched windows. With its steel frame construction, believed to be the first in Rochester, its exterior survived the Great Sibley fire of 1904. It was listed on the National Register of Historic Places in 1984.

The National Register is a list of properties that have been nominated and accepted as having historic, archaeological, engineering or cultural significance at the national, state or local level.

U.S. Department of the Interior



Appendix M

Work from thesis show

The purpose of my thesis was to create a uniform identity system for those properties in Rochester listed on the National Register of Historic Places. Since there was no existing compilation on the National Register properties in Rochester, this gave me the opportunity to promote an awareness of these specific sites and to encourage preservation and wise use of Rochester's historic resources.

Through environmental design evaluation, and research, I designed a site marker system and a booklet that acts as an auto tour as well as a reference guide. The markers are meant for both the pedestrian and the passenger in a car. The name, number and date are meant for the car passenger and the pedestrian, and the rest is meant just for the pedestrian. The icons on the signs help the pedestrian readily identify the site, and the numbers correspond to the numbers in the booklet. Numbering the sites from the date they were listed on the National Register allows for the addition of new sites. The booklet includes the same information as the signs and also includes a map section. My sign is more modern in its design and layout and moves away from the old cast iron markers that were not very visible. The colors I chose are also brighter than those used on some cast plaques which were a dark forest green with gold lettering, in some instances.

The National Historic Preservation Act of 1966 is the nation's central historic preservation law. It authorizes the Department of the Interior to establish, maintain and expand a National Register of Historic Places. The National Register is a list of properties that have been nominated and accepted as having historic, archeological, engineering or cultural significance at the national, state or local level. It is maintained by the National Park Service. As there is no standardized signage system existing for the National Register properties, creating one in a city such as Rochester will hopefully spark other neighborhoods, towns and cities to do the same.

Susanna Cassell

The National Register of Historic Places

Listings in Rochester, New York



Jacob & Anthony House
1840



George Eastman House
1890



Carnegie-Mellon House
1890



First Commercial Bank
1840



Second St. House
1840



Rochester Savings Bank
1840



City Hall
1840



First Free Will Soc. Hall
1840



Powers Building
1840-50



Baker Building
1840



First Presbyterian Church
1840



1840 Bank Building
1840



Carnegie Trust House
1840



Central Light House
1840



St. Joseph Roman Catholic Church
1840



First Free Will Soc. Hall
1840



Carnegie Trust House
1840



New High School
1840



Rochester City Hall
1840



Rochester House
1840



Rochester House
1840



Andrew Street Bridge
1840



First Street Bridge
1840



City Building
1840



Edwards Building
1840



Curtis Building
1840



First Street Bridge
1840



National Building
1840



Bridge
1840



House at 100 N. Main Street
1840



17th Street House and Building
1840



First Street Bridge
1840



Chamber of Commerce
1840



100 N. Main Street
1840



First Exchange Building
1840



First County School
1840



First National Bank of Rochester
1840



Central Building
1840



100 N. Main Street
1840



Rochester Building
1840



100 N. Main Street
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100 N. Main Street
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100 N. Main Street
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100 N. Main Street
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100 N. Main Street
1840



100 N. Main Street
1840

Cox Building 29

1889

The original owner, Patrick Cox, was one of the principal wholesale shoe manufacturers. It housed the wholesale and manufacturing divisions of Sibley's. The somewhat truncated look of the Richardson Romanesque facade is because the southern part of the building was demolished in 1904 after suffering damage in the great Sibley Fire. It was listed on the National Register of Historic Places in 1972.

The National Register is a list of properties that have been nominated and accepted as having historic, archaeological, engineering or cultural significance at the national, state or local level.

U.S. Department of the Interior

Rochester Fire Department Headquarters and Shops 55

1936

Designed by architect Joseph P. Flynn, it was built as the central headquarters of the Rochester Fire Department. Its Art Deco style features include the low bas relief sculpture, stylized lettering, a glass brick facade, geometric repetitions and upwardly thrusting lines. It was listed on the National Register of Historic Places in 1972.

The National Register is a list of properties that have been nominated and accepted as having historic, archaeological, engineering or cultural significance at the national, state or local level.

U.S. Department of the Interior

Appendix N
Brochure

The National Register of Historic Places



Listings in
Rochester, N.Y.

Notes

¹ John Follis and Dave Hammer, *Architectural Signing and Graphics* (NY: Watson-Guption Publishers, 1979) introduction.

² Landmark Society of Western New York, "What it is," leaflet.

³ U.S. Department of the Interior, *The National Register of Historic Places* (Washington, D.C., GPO).

⁴ Aldus Freehand, version 2.0, Aldus, Seattle, Washington.

⁵ CARR Reports, "How They Ranked Typefaces," *Communication Briefings*, volume 7, number 5, 1988.

⁶ Ready, Set, Go!, version 4.5, Letraset, Paramus, New Jersey.

⁷ Ready, Set, Go!

⁸ Apple Laserwriter IINTX, Apple Computer, Incorporated, Cupertino, California.

⁹ Rochester Institute of Technology, *Handbook of Graduate Study* (Rochester: RIT Publications, 1988) 10.

¹⁰ Society of Environmental Graphic Designers, Student Scholarship Application and Information (Cambridge, MA, SEG D) 1988.

¹¹ Landmark Society of Western New York, pamphlet for Regional Preservation Network Conference, 1989.

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